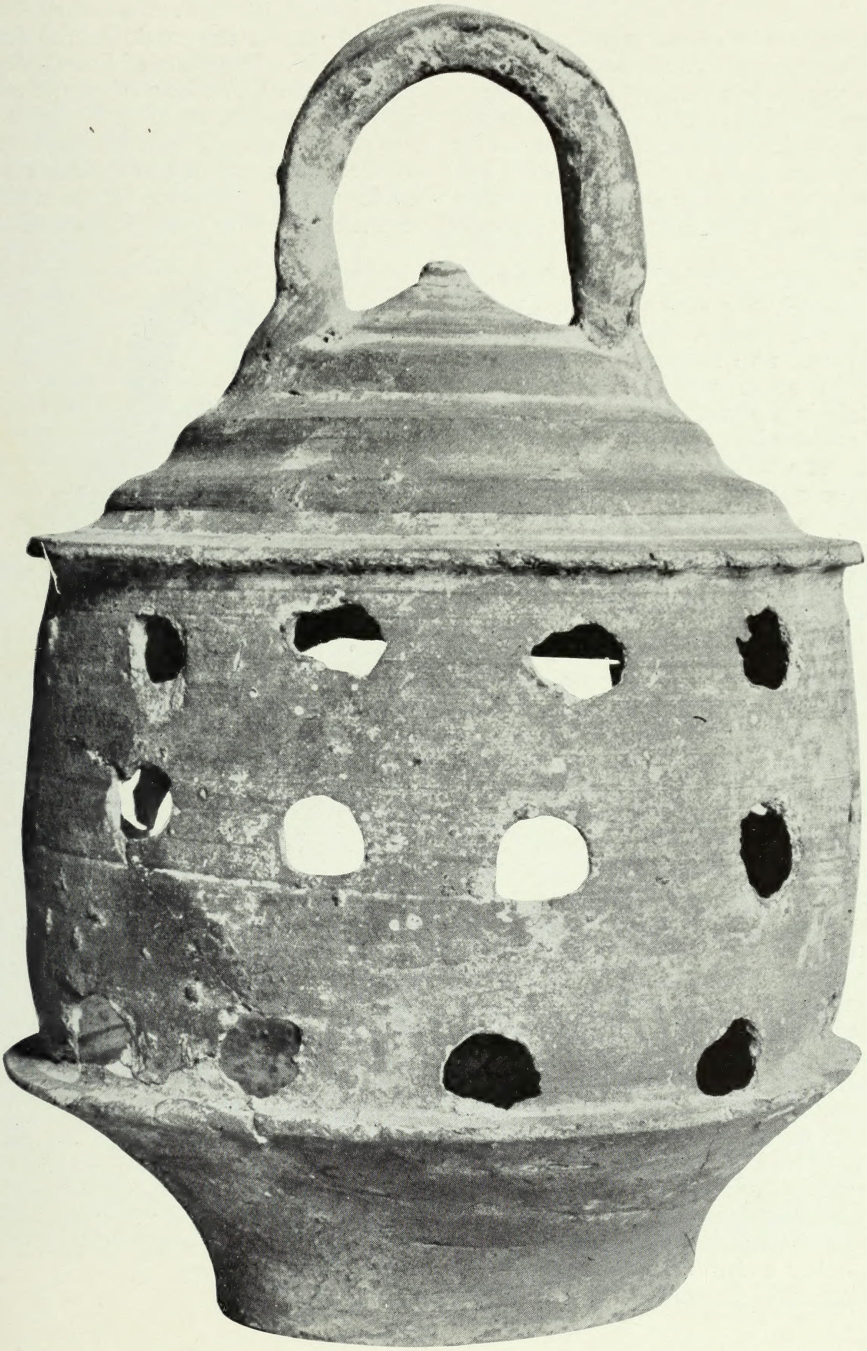
BULLETIN OF THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY

UNIVERSITY OF TORONTO, MARCH, 1928 No. 7



CLAY LANTERN FROM CYPRUS (ROMAN)
AS USED BY THE POORER CLASSES

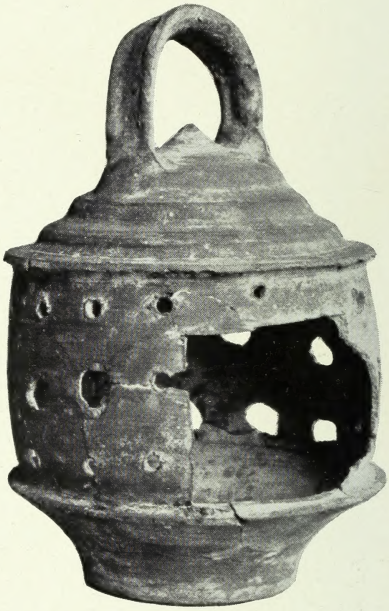
Issued by the University of Toronto

A CLAY LANTERN FROM CYPRUS

Amongst the recent acquisitions of the Museum is a good specimen, found in Cyprus and reconstructed from a number of fragments, of the somewhat rare clay lanterns which were used by the poorer classes, as being much less expensive than the decorated bronze ones which were favoured by persons of means.

For the subject of ancient lanterns in general, one may refer to Daremberg and Saglio, *Dictionnaire, s. v. Lanterna*, and references there, or to the in some ways more complete article in Cagnat et Chapot: *Manuel d'Archéologie romaine*, tome 2, p. 474 sqq. The British Museum has a good bronze specimen.[1] In principle the bronze lantern was akin to the modern "hurricane lantern", consisting (as will be seen from the references above quoted) of a bronze framework designed to hold in position a cylindrical covering of transparent horn (which is inflammable) or skin or (later) glass. There was a tray at the bottom, on which the lamp stood, and a (usually) dome-shaped cover at the top; the latter was perforated to allow the smoke to escape, and could be raised by a chain for the insertion of the lamp. Several elaborate ones, with the talc or horn still in place, are preserved in the Museo Nazionale at Naples. There exists also a numerous class of genre figures in marble or terra-cotta embodying what has been called the type of "The Slave of the Lantern". Usually a child or youth is depicted, carrying a lantern, or waiting with one, perhaps to escort his master home. An attractive example, now in the Museo delle Terme, is figured in Cagnat et Chapot;[2] a young boy is seated on a rock, asleep, with his head resting on one hand, whilst his other hand retains hold of the lantern, which stands beside him; he is ready to spring up and be off at a moment's notice, despite his slumbers.

Lanterns of materials other than bronze were often made in the form of a shrine. Thus one of limestone in the Cesnola Collection of the Metropolitan Museum in New York[3] is of rectangular shape, with its front open to the full width of the chamber and enclosed by pilasters with volute capitals on either side. Others of this shrine form, made of clay, are figured in Cagnat-Chapot.[4]



LANTERN, FRONT VIEW

It will be seen from the photographs that our example is slightly barrel-shaped, with a footstand, and conical top in five steps, surmounting which is a vertical handle, somewhat bent out of shape. The whole lantern is a little lopsided, but this is due to the cheapness of the article and the consequent lack of care bestowed upon its construction. The clay was originally a dark brown, but has been reduced in great part to a smoky blackness by exposure to flame and soot. The barrel portion is perforated all round with three rows of twelve holes each, the holes being roughly made while the clay was soft, and of different sizes. In addition, there is an opening to one side about two inches square, to direct a beam of light in any desired direction and to admit the lamp itself; this opening was never covered. There is one extra hole in the top row over this aperture. These holes were apparently sufficient to allow the smoke to escape and to ventilate the lantern, but small enough to prevent the flame's being extinguished by the wind. In Egypt the type seems to have persisted to a late period. The body of the lantern is 6 inches high; from footstand to the top of the handle it is 7½ inches; it is 4¾ inches in diameter. It forms a very attractive addition to the Museum's Collection illustrating Greek and Roman Life.

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[1] Figured in *A Guide to Greek and Roman Life*, 1920, fig. 122, p. 116, where on the same page [fig. 123] an earthenware one is illustrated, similar to that under discussion.

[2] *Loc. cit.*, fig. 298.

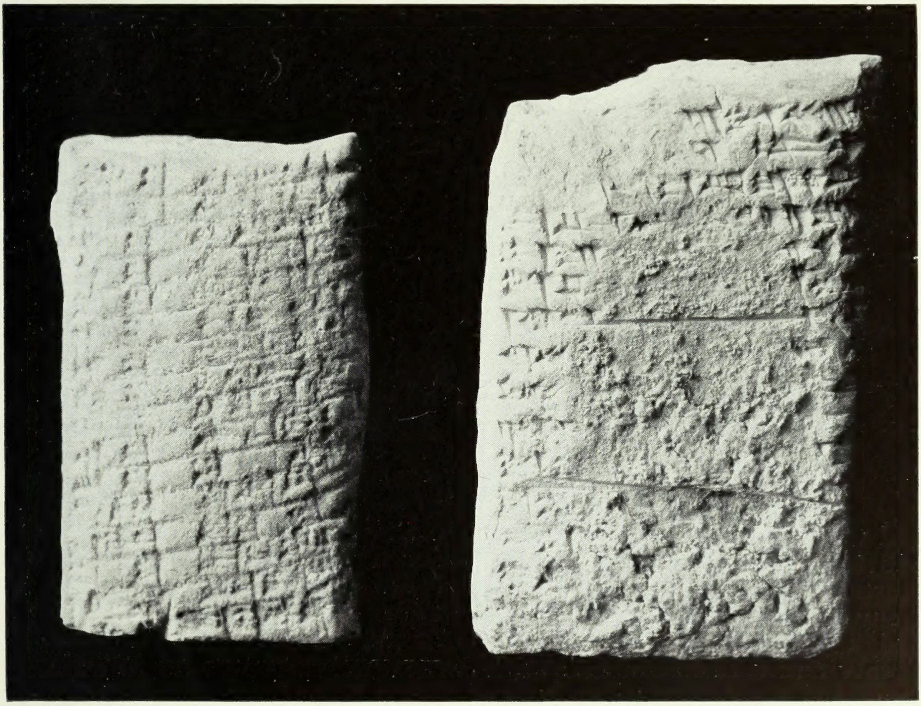
[3] J. L. Myres: *Handbook of the Cesnola Collection*, No. 1661, p. 278.

[4] *Loc. cit.*, fig. 667.

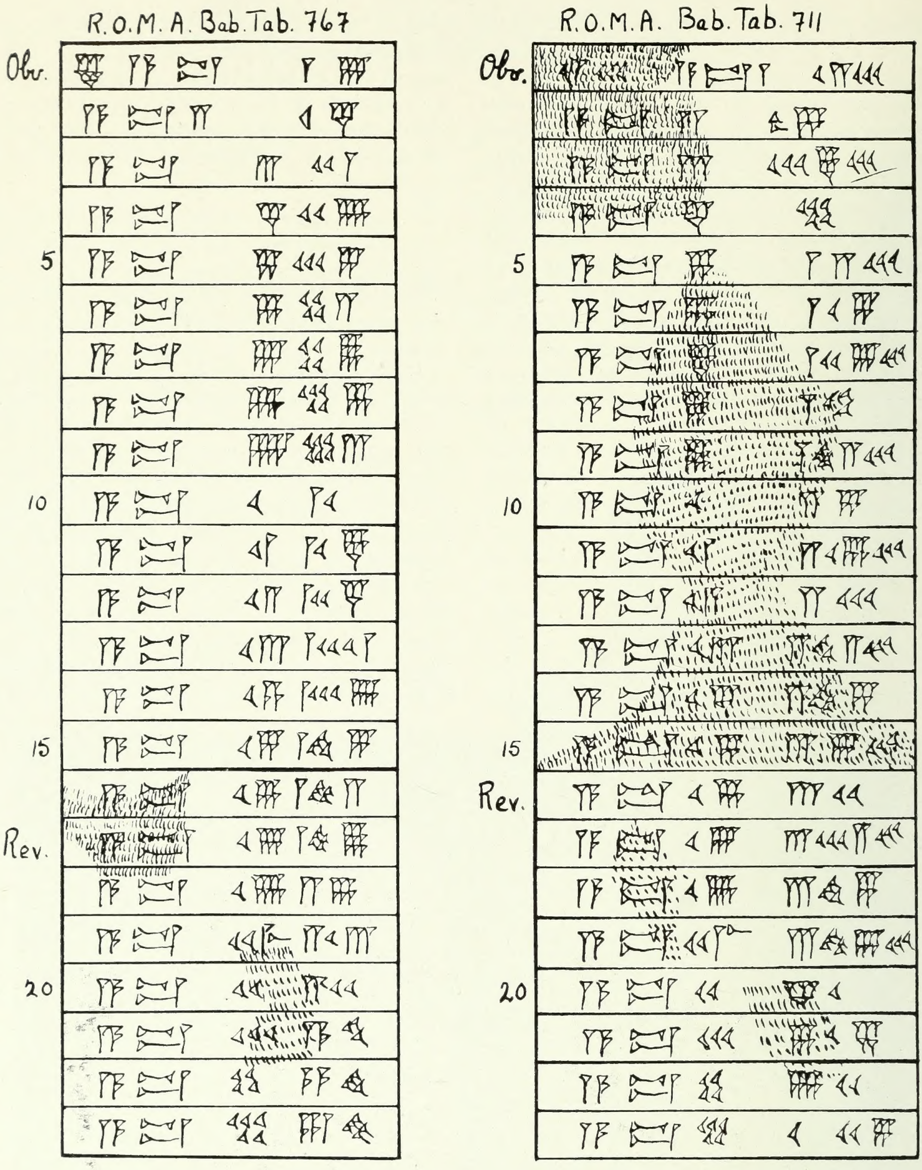
J. H. I.

TWO BABYLONIAN MULTIPLICATION TABLES

In its growing collection of Babylonian and Assyrian tablets the Royal Ontario Museum of Archaeology has two which are of peculiar interest, not only to the professed students of the history of mathematics but also to the general public. Each of these tablets contains a multiplication table, and two things are very interesting about these tables. First, as will be observed, the Babylonians did not stop at twelve in their multiplication tables but went unit by unit to twenty



TWO BABYLONIAN MULTIPLICATION TABLES


R.O.M.A. Bab. Tab. 767

R.O.M.A. Bab. Tab. 711

TRANSCRIPT OF BABYLONIAN MULTIPLICATION TABLES

and then followed with thirty, forty, and fifty. *R.O.M.A. Bab. Tab. 767* illustrates this. Moreover, there are many such Babylonian tables extant and all without exception go to twenty and then follow with thirty, forty, and fifty. This seems to have been as much the rule with the Babylonians as 2×12, 3×12, 4×12, etc. is with us. It should be noted that our tablet is one of two so far discovered, which have the seven times table only.[1] Secondly, Babylonian and Assyrian children were expected to

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[1] The other was published in 1925 by Speleers, *Recueil des Inscriptions de l'Asie Antérieure des Musées Royaux du Cinquantenaire à Bruxelles*, Bruxelles, No. 269.

R. O. M. A. Bab. Tab. 767

7 A-RA	(times)	1	(are)	7
“	“	2	“	14
“	“	3	“	21
“	“	4	“	28
“	“	5	“	35
“	“	6	“	42
“	“	7	“	49
“	“	8	“	56
“	“	9	“	63
“	“	10	“	70
“	“	11	“	77
“	“	12	“	84
“	“	13	“	91
“	“	14	“	98
“	“	15	“	105
“	“	16	“	112
“	“	17	“	119
“	“	18	“	126
“	“	19	“	133
“	“	20	“	140
“	“	30	“	210
“	“	40	“	280
“	“	50	“	350

R. O. M. A. Bab. Tab. 711

12$\frac{3}{6}$ A-RA	(times)	1	(are)	12 3/6
“	“	2	“	25
“	“	3	“	37 3/6
“	“	4	“	50
“	“	5	“	62 3/6
“	“	6	“	75
“	“	7	“	87 3/6
“	“	8	“	100
“	“	9	“	112 3/6
“	“	10	“	125
“	“	11	“	137 3/6
“	“	12	“	150
“	“	13	“	162 3/6
“	“	14	“	175
“	“	15	“	187 3/6
“	“	16	“	200
“	“	17	“	212 3/6
“	“	18	“	225
“	“	19	“	237 3/6
“	“	20	“	250
“	“	30	“	375
“	“	40	“	500
“	“	50	“	625

learn not only, 2×13, 2×14, 2×15, etc. but were also called upon to learn such tables as 12½×1, 12½×12, etc. up to 12½×20, 12½×30, 12½×40, and 12½×50. This is proved by *R.O.M.A. Bab. Tab. 711*, which has all the marks of an ordinary Babylonian "school-text". Two other multiplication tables with fractions have recently been published.[2] The Royal Ontario Museum, therefore, has one of these three rare tablets. One needs very little imagination to appreciate how interesting and important these two tablets are.

A few words may be said about ancient Oriental mathematics. Until quite recently very little was known on this subject. In 1877 Eisenlohr published a volume on the Rhind Papyrus of the British Museum called *Ein mathematisches Handbuch der alten Aegypter.* This marked the beginning of an accurate knowledge of ancient Oriental mathematics. In 1906 Hilprecht published the first useful account of ancient Babylonian and Assyrian mathematics, in his book, *Mathematical, Metrological and Chronological Tablets from the Temple Library of Nippur.* The best and latest summary of ancient Egyptian and Babylonian mathematics may be found in Peet, *The Rhind Mathematical Papyrus*, London, 1923.

As early as 3000 B.C. there existed two separate and highly developed systems of mathematics, the Babylonian and the Egyptian. In Babylonian mathematics lies the origin of the modern division of the circle into 360 degrees and of the day into 24 hours, of the hour into 60 minutes, and of the minute into 60 seconds. The Babylonian system was a mixture of the earlier Sumerian sexagesimal with the later Semitic decimal systems. The Egyptian notation was decimal. But they apparently had no fractions with numerators greater than unity, with the exception of 2/3. In early Egypt nothing so far has been discovered in the way of tables. They seemed to have multiplied by a system of doubling. But in Babylonia there was a full system of multiplication, each table going up to 20 and including 30, 40, and 50, and a highly developed fractional system. Both Babylonians and Egyptians had tables of square roots, but cube roots were known only to the Babylonians. The Babylonians also knew equations as well as arithmetical and geometrical progression, and both of these ancient peoples knew how to calculate the areas of squares and rectangles. The Babylonians also had a complete system of measurements for length, area, volume, capacity, liquid content and weight. The Egyptian system so far reconstructed is incomplete. While there is still much to be done in the way of interpretation of mathematical texts, it is nevertheless clear that the ancient inhabitants of the Nile and of the Tigris-Euphrates valleys had made great strides in the development of mathematical and geometrical knowledge.

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[2] Speleers, *op. cit.*, Nos. 268 and 271.

Samuel A. B. Mercer
Trinity College

A SYRACUSAN DEKADRACHM SIGNED BY EUAINETOS

It will be satisfactory to all friends of the Museum to learn that the Collection of Coins has this year been enriched by the purchase of one of the finest and most famous of all Greek Coin issues, one of the Syracusan dekadrachms signed by the artist Euainetos, or "medallions", as Sir Arthur Evans has called them. The following is a description of the coin:—

AR. Diameter, 35 mm. Weight, 42.705 gms. (=658.94 grns.) Metal axis. ↗

Obverse

ΣΥΡΑΚΟΣΙΩΝ around above, to r., ΕΥΑΙΝΕ[ΤΟΣ] around below, to r. Female head (Persephone?) to l., wearing three-drop earring and necklace of beads. Hair is waved and brushed up from forehead and behind in luxuriant curls; crown of head covered with fine mass of soft tresses, radiating from centre. Bound with barley leaves. Around, four dolphins, the two in front meeting.

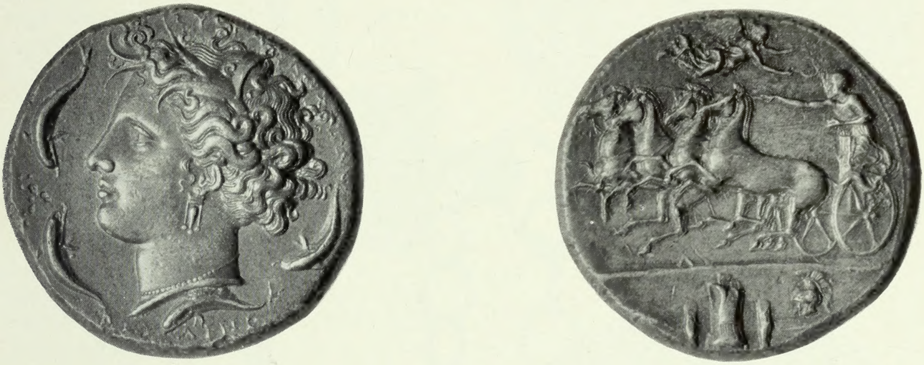
Reverse

Quadriga of horses galloping l., driven by charioteer leaning forward and holding in his outstretched r. hand a goad, and in l. reins; he is being crowned by Nike, flying r. above. Heads of first and fourth horses raised; they are in very rapid motion, with all their feet off the ground. Plain exergual moulding; in exergue two steps; on upper of these, to l., a shield lying flat almost off flan, to r., a crested helmet, facing l., on lower a cuirass between pair of greaves. The whole within a border of dots.

For a full account of these dekadrachms reference should be made to Hill: *Coins of Ancient Sicily*, pp. 97 ff., and Frontispiece; Evans: *Syracusan "Medallions"*; Hill: *Historical Greek Coins*, pp. 54 ff.; *British Museum Catalogue of Coins, Sicily, Syracuse;* S. W. Grose, *Catalogue of McClean Collection of Greek Coins in the Fitzwilliam Museum*, p. 327 and pl. 97. It will suffice here to say that they were first issued after the Syracusan victory over the Athenians in 413 B.C. and continued to be struck until towards the middle of the fourth century. The final victory of the Syracusans was gained at the River Assinarus, wherefore the name "Assinaria" was bestowed upon the games which were appointed to be held annually in commemoration. The "medallions" or dekadrachms, of which the present is one, were probably struck out of the spoils taken from the Athenians, and the chief event of the commemorative games, the chariot race, is represented on the reverse of the coin. We see the four-horse chariot in full career, and the Nike, or Victory, flying above, crowns the successful driver; below, in the exergue, are shewn the arms, the "panoply" or suit of armour as worn by the Greek infantryman, which constitute the prize of victory.

The identification of the head on the obverse is not certain. The commonest interpretation is Persephone, (or Kore as she was known in Sicily,) largely because of the barley wreath which binds her hair; but Nike has also been suggested. The dolphins represent the sea surrounding the island of Ortygia, which was the heart of ancient Syracuse, and the centre of religious and civil life.

Of these dekadrachms some are signed by the artist Kimon, others by Euainetos, and some are attributed to one or other of the two on stylistic grounds; there are also two dekadrachms assigned to a third unknown artist.[1] It is usually admitted that the finest of all are some of those by Euainetos; in comparison with his best types those of Kimon are stiff in parts and lack modelling, whilst those of the Unknown Artist err on the side of exuberance and lack of restraint. Our present specimen is one of the superlatively fine pieces of Euainetos, amongst the specially notable features being 1. the striking contrast between the luxuriant curls around the brow of (?) Persephone and the soft, wavy, delicate tresses radiating from the crown of her head; 2. the vigour and élan of the chariot group, in which there is very rapid motion, all the horses have their feet off the ground, two of them (first and fourth) their heads raised, and there is no parallelism between their bodies. Any lack of balance or restlessness in the composition is avoided by the skill which makes Nike fly in a direction opposite to that of the chariot. The details of the chariot are perfectly distinct, as are the folds of the driver's long chiton, flying behind him with the speed of the motion. As in many examples of this type, the hind legs of the second horse are in an awkward, if not impossible, position; in all else the artist seems to have been wonderfully successful.—Our coin can have been but a very short time in circulation, for it is scarcely worn at all, even the portions in highest relief having suffered only as light rubbing. —The addition of this coin to the Museum's collection makes it possible for students and others in Toronto to examine for themselves a product of the high-water mark of Greek Numismatic Art. J. H. I.



SYRACUSAN DEKADRACHM SIGNED BY THE ARTIST EUAINETOS.
END OF V CENTURY B.C.

A GREEK AND A CHINESE BIT

THE Museum has been fortunate in receiving a very large number of objects that illustrate similarities between the Chinese and Greek forms. It would seem that the Greeks borrowed considerably from Central Asia, probably through the Scythians. It is, of course, an open question as to where was the original home of the things in question. Mr. Stryzgowski thinks they had a Central Asian origin and that they then spread east and west. It may well be, however, that the fertile lands of China produced much more than this theory of Central Asian origin would give to them.

In the two bits photographed, there

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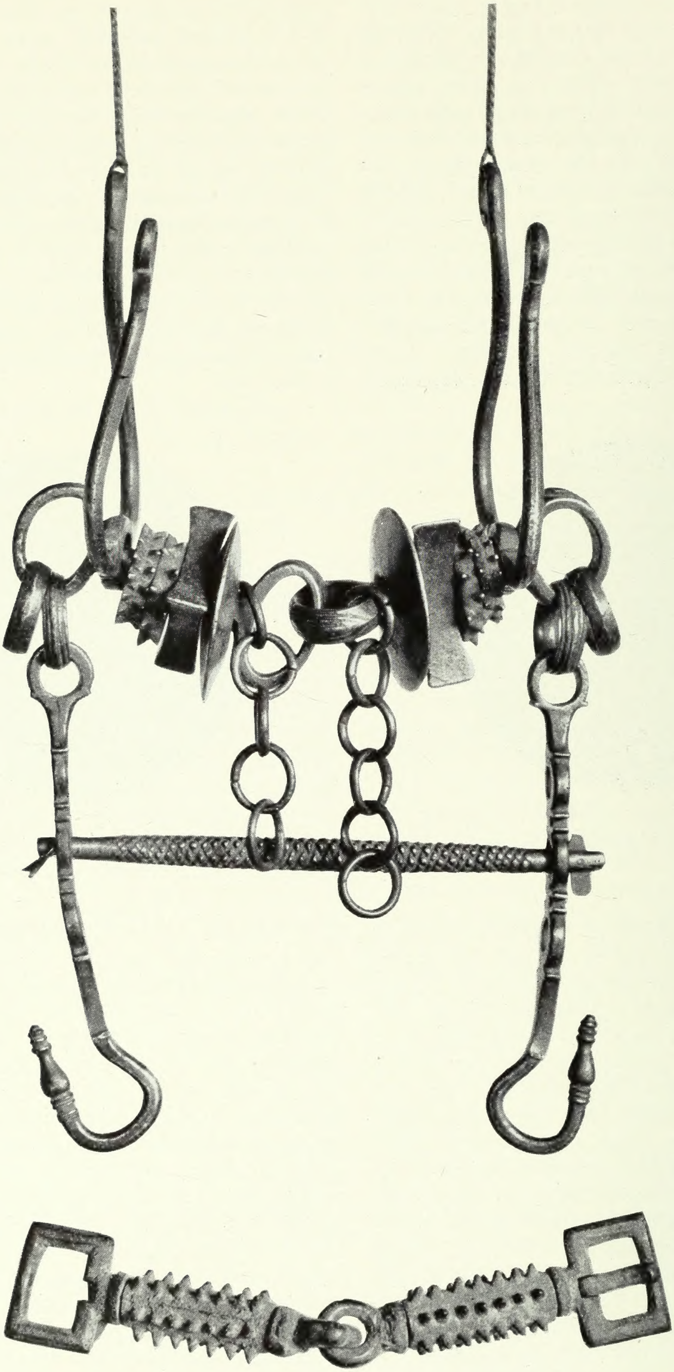
[1] Cf. Hill, *Coins of Ancient Sicily*, p. 103.



A GREEK AND A CHINESE BIT

is a striking similarity in idea. The upper one was found near Thebes in Upper Egypt, and is probably Greek of the 5th or 4th century B.C. The lower one was found near Kaifeng-fu in Honan; it is more difficult to date, but is probably as early or earlier in period.

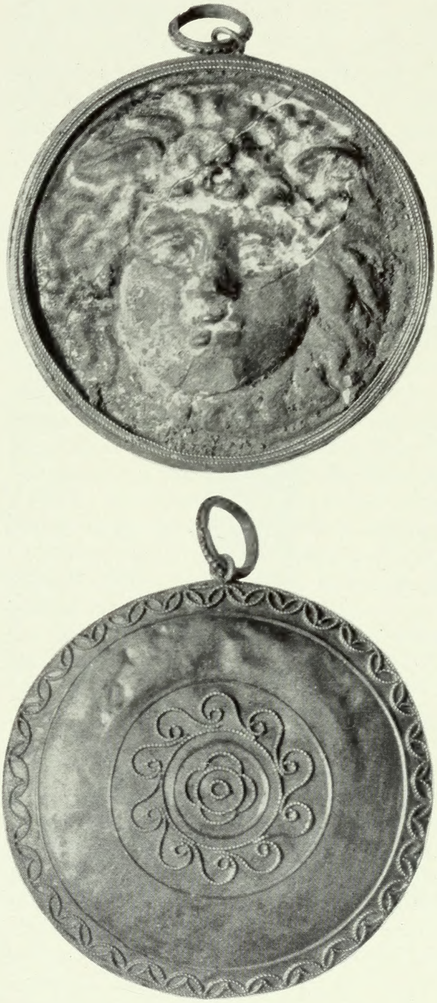
In each case there is a snaffle-bit encircled by a spiked and revolving cover, which prevents the horse from getting the bit in his teeth. The Greek bit is a very high development in cruelty, and shows why so many of the Greek sculptured horses are represented with their mouths open. As the Greeks rode without stirrups, they doubtless needed a much more severe bit than would be required with the stirrup; but this seems altogether too harsh. The presence of one in the Louvre, which is practically a duplicate of this, shows that it was not an isolated example for some specially troublesome horse.

The Greek bit is of iron, perfectly preserved owing to the fact that it was found in Upper Egypt. The Chinese bit is of bronze with a rich, light-green patina.

C. T. C.

A ROMAN BULLA OF BLUE GLASS PASTE AND GOLD

We have to record the addition to the collection of a fine specimen of the interesting class of ornaments known as "Bullae" or "Phalerae". By the former we mean especially personal adornments; the latter were primarily decorations of harness, though the term came to be applied, equally with that of "Bulla", to military ornaments worn by officers. In its origin the word "Bulla" means a bubble floating on water,—sufficient evidence that the earliest shape of the ornament was round, and, if not quite spherical, at any rate in three dimensions, and not merely a flat plate. It was used of the studs on a belt (bullis asper balteus), and the bosses or decorated nail-heads adorning doors or riveting their parts together, as in the Pantheon at Rome. Both were of Etruscan origin, and, in fact, Juvenal[1] refers to the bulla as "aurum Etruscum"; not much credence, however, need be placed in the tradition ascribing its introduction specifically to Tarquinius Priscus. At Rome the "bulla" was peculiarly an



A ROMAN BULLA OF BLUE GLASS PASTE AND GOLD ornament worn by the sons of the wealthy and noble families, until such time as they put on the "toga virilis" of manhood; at the same time it formed part of the decorations worn by a triumphant general. The substitute for the gold "bulla" amongst boys of the lower classes was the so-called "lorum" of leather.[2]

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[1] V, 64.

It is extremely likely that, as many ancient authors tell us, the bullae were originally a defence against magic;[3] they served as amulets. Hence the reason for the apotropaic designs commonly found on them, which also are often Greek in their subject. It has been pointed out[4] how well this indicates the strength of the Greek influence on Etruria in the fifth and fourth centuries B.C. Our bulla is circular, of blue glass paste, and set in its original frame of thin, beaten gold which overlaps it round the edge; the circumference and the centre of the back of the frame are ornamented with intersecting semicircles and a nautilus pattern in fine gold wire; there is a gold ring for attachment to the dress or equipment. The design is a Gorgoneion, with flowing, snaky locks, a favourite one for warding off evil; (the left cheek, chin and left side of the hair, are restored). For another example shewing a Gorgoneion v. *British Museum Catalogue of Jewellery*, pl. XLVII, no. 2304, (of gold), which is also decorated with gold wire, the wire being rather more coarse than in the present work. No. 2271 of the same catalogue is a gold necklace with nine hollow bullae attached, of different shapes. The Gorgoneion on our bulla should be compared with that on the exterior of the famous Tazza Farnese, at Naples, where, it will be noted, more space proportionately is taken up by the aegis under the chin, and the flowing locks entwined with serpents somewhat as they were on the aegis of the Athena Parthenos. In common with the Gorgoneion on the Tazza Farnese, that on the Toronto bulla has the wings above the temples, amidst the hair.[5] This helped to render her aspect more terrifying. The bullae were sometimes effective against magic in virtue of the objects which they contained, the "praevia remedia" of Varro.[6] When used as a military decoration, they were quite commonly of bone or ivory; if, therefore, our specimen belonged to an officer, he was evidently of high rank.—The diameter of the Bulla is 2 3/8 inches; the maximum thickness (from back of frame to tip of Gorgon's nose) is ¾ inch.

J. H. I.

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[2] For the whole question, v. Daremberg et Saglio, s.v. Bulla, Phalerae; *B. M. Catalogue of Jewellery*, pls. XLV-XLVII, and introd. p. xli.

[3] *e.g.* Pliny, *N.H.* XXXIII, 4 .25, "aurum infantibus adnectitur ut minus noceant quae inferantur veneficia".

[4] *B. M. Catalogue of Jewellery*, loc. cit.

[5] Cf. *Guida del Museo Nazionale di Napoli*, pp. 400-404, and figs. 88-89.

[6] *Ling. Lat.* VII, 108.

TWO ROMAN BRONZE TABLES FROM THE FAYOUM

Our chief knowledge of ancient tables is derived from the vase-paintings and sculptured reliefs. The fact that so few have survived is attributed to the fact that they were of necessity light and portable, since they were commonly brought in with each fresh course;[1] very likely most were of wood. This, however, does not imply any carelessness or rudeness in their execution; on the contrary, when the cult of gourmandise had set in at Rome, after the Punic Wars, increasingly elaborate furniture was the rule, as some of the surviving pieces from Egypt and Pompeii sufficiently prove. The shape with one leg, as a central support, does not seem to have found much favour with the Greeks; it was an Egyptian type, and once introduced at Rome (where at first it was deemed an example of Oriental luxury),[2] rapidly became popular. Th

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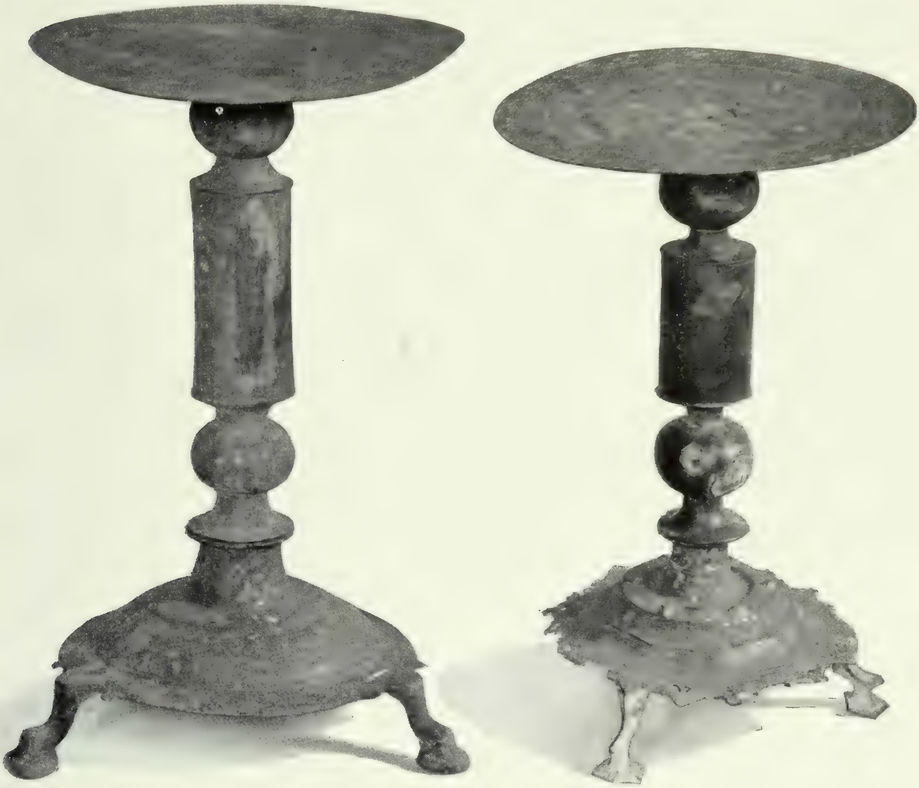
[1] Cf. Miss G. M. A. Richter: *Ancient Furniture*, 1926, pp. 79-80.

[2] Cf. Livy, XXXIX, 6. "Luxuriae enim peregrinae origo ab exercitu Asiatico invecta in urbem est. Ii primum lectos aeratos . . . et, quae tum magnificae supellectilis habebantur, monopodia et abacos Romam advexerunt."

Museum is fortunate in possessing two bronze examples of this one-legged type, from Egypt, both with circular top. The height of the one is 19 inches, and the diameter of the top, 12½ inches; of the other, the height is 22½ inches, and the diameter of the top, 12¾ inches. Each has a single central support, and a base with three claw feet. The nearest parallel would seem to be in a marble table with bronze fittings from Boscoreale at New York;[3] though this has a rectangular top, the base and feet are very similar to those of the present tables. The smaller table is somewhat more ornamented and slightly less heavy; its top has a groove around the upper surface, 1 5/8 inches from the circumference, and the base has a little open work ornamentation. The height of the tables would suit the view that they were intended for setting beside the reclining diner in the triclinium, but perhaps more likely is the suggestion that their purpose was to serve as stands, either in a house, or, maybe, a shrine. They form one of that series of rare and outstanding objects which gives to the Museum its importance for all students of Ancient Life, and constitutes a notable piece of collecting.

J. H. I.



ROMAN BRONZE TABLES FROM THE FAYOUM

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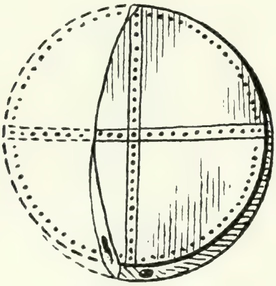
[3] Cf. Miss G. M. A. Richter, *op. cit.*, fig. 329, or better, *Catalogue of the Greek, Etruscan and Roman Bronzes in the Metropolitan Museum*, pp. 355-356, No. 1211. For other representations of the one-legged type, cf., *e.g.* Perrot-Chipiez, I, fig. 455, p. 667; III, fig. 550, p. 783.

AN UNUSUAL INDIAN SHELL "PENDANT"

THROUGH the generosity of Mrs. Lilias Middleton and the kindness of Mr. John Edmonds, the Museum has recently acquired an unusual shell object found in the Humber valley on the outskirts of Toronto. Though broken at the time of its discovery, enough of the specimen remains to indicate its shape and the method of its manufacture. The "pendant" consists of the larger portion of a flat, circular disc of shell, 1.31 inches in diameter, and approximately .25 inches thick. Patient rubbing has reduced the piece to a uniform smoothness, on the outer circumference as well as upon both flat surfaces. The decoration, which is well shown in the accompanying illustration, is identical on both sides, and consists of minute, shallow holes, the two diametral rows being enclosed by incised lines. It is impossible to say whether or not any colouring matter was originally placed in the holes; dirt has lodged in them, and the blackness emphasizes the design in contrast to the rose-tinted whiteness of the background.



SHELL "PENDANT"
HUMBER VALLEY

The most interesting feature of the article is its perforation, consisting of two holes, extending from rim to rim, one on either side of the diameter, and parallel to one of the rows of dots. The shell has been broken in such a way that one of the holes is undamaged, while the major part of the second has been laid bare. From the time of the first European explorers, astonishment has been expressed at the ability of the Indians to drill stone and other hard substances without tools of tempered metal. The usual means of boring was to rotate by hand a thin wooden drill until a slight depression was worn in the surface; a mixture of sand and water was placed in this and the process continued, the fine, gritty grains acting as cutting facets. Holes bored in this way can be recognized by the fact that the perforation is always conical, the rotation of the drill enlarging the orifice at the surface. In this specimen, as in most other cases, a perforation has been made from either end, the apices of the two cones joining. The mechanical skill shown is little less than amazing in view of the length of the perforation and the thin section of shell through which it had to be made; many hours must have been spent in the manufacture, and the specimen offers a striking refutation of the fallacious, but oft-repeated statement that the Indian was unwilling to perform sustained labour.

Especially in the eastern part of North America, the finest native workmanship was shown on perforated articles of stone or shell which could have served no immediate practical purpose. These comprise the "problematical objects" of many writers, including "pendants", "gorgets", "amulets", "butterfly-stones", and other types. The skill shown in their manufacture proves that they were articles of considerable significance, and their lack of utilitarian value indicates that they were talismans of some kind, having religious function. Indeed, this view is supported in the scanty references of early explorers, and by comparison with the practices of other primitive peoples. The perforations suggest suspension, but in the case of this specimen from the Humber valley—as is usual—there is no trace of cord wear. It may be that the term "pendant" is a misnomer, and that such objects were fastened firmly to the clothing or to ceremonial wooden articles.

It is possible that, under favourable conditions, a trace may sometimes be found of the way in which such a "pendant" was fastened, but in this instance all perishable materials had rotted away long before its discovery. The specimen was unearthed in the autumn of 1903, on the old Baby farm, on the high ground east of the Humber River, now within the city limits of Toronto. An Indian village must once have stood there, for the shell was found in a stratum of ashes in which were a few fragments of bone. It is impossible even to hazard an opinion concerning the antiquity of the site; the layer was from twelve to eighteen inches under the surface, but there is no way of judging the rapidity with which the covering soil had accumulated.

Lack of transportation in pre-Columbian days prevented extensive trade, though small objects were frequently passed from tribe to tribe over long distances. This specimen is made from a section of the conch-shell, a species found no further north than the Carolinas.[1] Gorgets and other articles made of this shell are not uncommon in Ontario, and, similarly, copper from Lake Superior is found in sites in the south-eastern states, proving a considerable amount of barter. In either case, the imported material is used almost exclusively for ceremonial purposes. The form of this particular "pendant" is unusual, although a similar one, from the vicinity of the Bay of Quinte, is in the Ontario Provincial Museum. This small specimen throws light both on the art and the industry of the Ontario Indians, as well as on the early trade of this continent; with the aid of collectors it may be possible in time to trace out the routes by which copper and conch shells were carried, just as, in Europe, pre-historic trails from the north can be plotted out by the presence of amber.

T. F. M.

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[1] Probably *Cassis cornuta;* for the identification of this specimen the writer is indebted to Chief Justice F. R. Latchford.

A GORGONEION ANTEFIX OF TERRA-COTTA FROM SELINUS

The fine terra-cotta antefix of a Gorgoneion here illustrated was acquired as part of the Sturge Collection. It came from Selinus (modern Selinunte) in Sicily, and probably formed part of the decoration of one of the early sixth century temples there. The interest of the antefix is increased for us by the accident which has preserved a number of such Gorgons' heads, in terra-cotta and stone, from Selinus, where the motive seems to have been especially popular, particularly in architectural decoration.

The antefix was the terminal ornament attached to the end of each of the rows of covering tiles of the temple roof; a series of them extended along the side of the temple above the eaves. They were generally of terra-cotta, and painted in brilliant colours, being especially common in the archaic period, and in Italy and Sicily; comparatively few have been found in Greece proper.

Comparison will at once be made between the present Gorgoneion and the familiar metope of the first series from Selinus, shewing Perseus slaying the Gorgon; the two would seem to be roughly contemporary, *i.e.*, slightly before the middle of the sixth century. Sculptors of this period render the Gorgon's head much more skilfully than the forms of any other creature, owing to their greater familiarity with the type, which had been developed by the bronze workers of Chalcis in Euboea as far back as the seventh century. A unique example in bronze was found by the British School in Athens on the Acropolis at Sparta in 1924-25,[1] which may be as late as 530-520 B.C.[2] if the product of a local Spartan school, but if it is in any way due to the Chalcidian bronze workers, (as seems not unlikely), it might be of considerably earlier date. Its technique shews an advance on that of most archaic Gorgoneia, *e.g.*, in the modelling of the ears. From Sparta,

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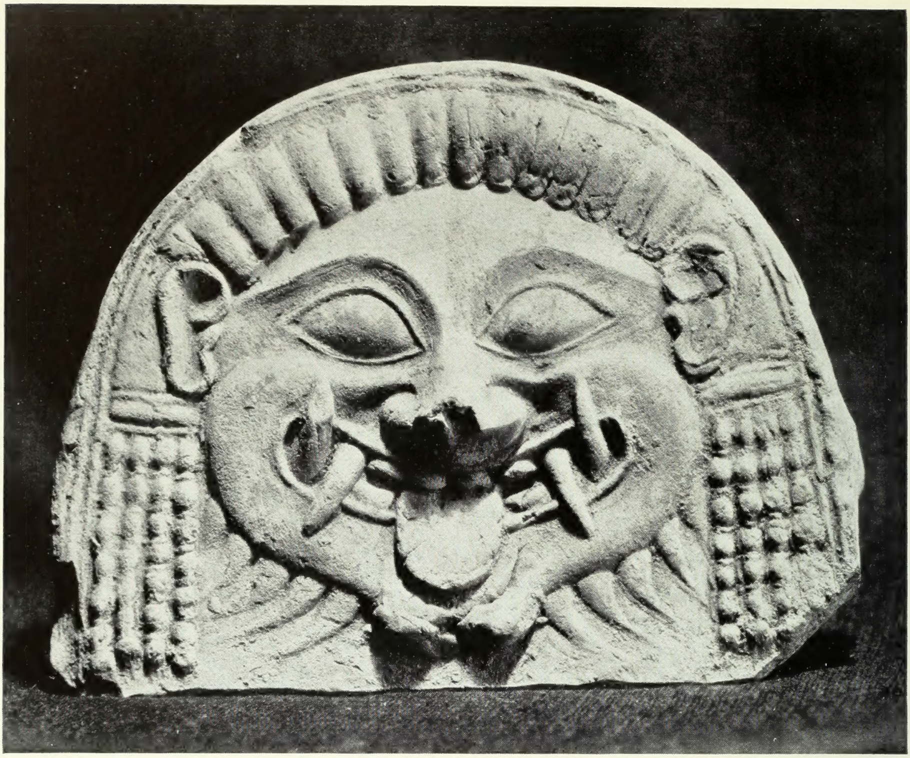
[1] Cf. *B.S.A.* XXVI (1923-24 and 1924-25) pp. 266 sqq. and pl. XXI.

[2] Cf. Woodward ad loc.



A TERRACOTTA ANTEFIX FROM SELINUS SHEWING GORGONEION
EARLY VI CENTURY B.C.

too, comes another unique Gorgoneion, carved on a marble acroterion,[3] and having (though different in most respects) some resemblance to our Gorgoneion in the rendering of the hair, which is there arranged at the sides in an elaborate frisure consisting of a series of rolls or waves, as over the brow of the present one. This same type of hairdressing is to be seen on the hanging locks of the Gorgon on the metope, though over the brow this latter has a spiral form frisure. The hanging tresses of the Toronto Gorgon are worth observing; they consist of four braided plaits, curiously resembling strings of barrel-shaped beads, each bead separated from the next by a thin disk. Can it be that they are really ornaments rather than hair? It will be noticed that there is a blank space around either ear, crossed by three ridges at its lower extremity. This is either the band which constricts the hair, or a support from which the bead-like ornaments depend. The latter hang in front of the serpents which spring out below the creature's chin. A further point is the vertical furrow between the eyes, designed to accentuate the terrifying appearance of the monster. The tusks and the protruding tongue are usual, as is the extreme length of the mouth, to which the word 'rictus' is most appropriate. The chin has suffered a slight injury, but plainly ended in a very blunt point.

The Gorgoneion is of a very light buff clay and has a maximum width of $9\frac{1}{4}$ inches with a maximum height of $7\frac{1}{4}$ inches. It will have much interest for all who are attracted by the archaic period of Greek Art.

J. H. I.

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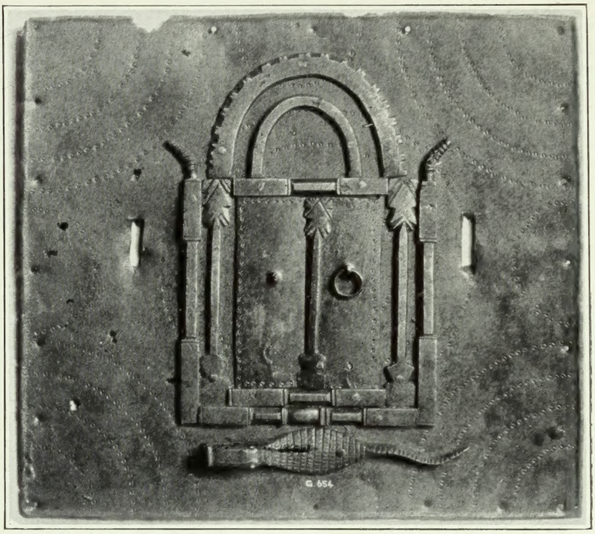
[3] Cf. *Arch. Zeit.* XXXIX (1881), pl. XVII, 1.

AN IRON LOCK SHIELD FROM MIDDLE EGYPT

From Middle Egypt comes the interesting lock cover here figured. It is a rectangular plate of iron, 9 inches by 9¾ inches, having in the centre the model of a doorway, underneath which is a crocodile. The doorway is a double one and, with the crocodile in its normal position as shewn in our illustration, remains fastened. The crocodile is, however, attached by a rivet to a plate at the back, which, when the crocodile is pushed along to the right, moves with it and allows the doors to be opened. When the doors are fastened, the small plate attached to the crocodile fits into a slot in a corresponding bracket riveted to the inner side of the door, thus effectually securing it; on being pushed to the right, the plate leaves the slot, so releasing the door. The door when thrown open exposes the key hole over which the whole plate was riveted. The presence of the crocodile and the general form of the doorway suggest that it may be a representation of a crocodile temple. One rivet (on right hand side) still remains in place. The appearance and decoration of this strange piece of mechanical ingenuity will be sufficiently evident from the photograph. It may be dated to sometime in the first three centuries A.D.

J. H. I.



IRON LOCK SHIELD
ROMAN, FROM MIDDLE EGYPT
I-III CENTURIES A.D.

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